

INDIANA ARCHITECT

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AMERICAN INSTITUTE OF ARCHITECTS

ANNUAL
CONVENTION
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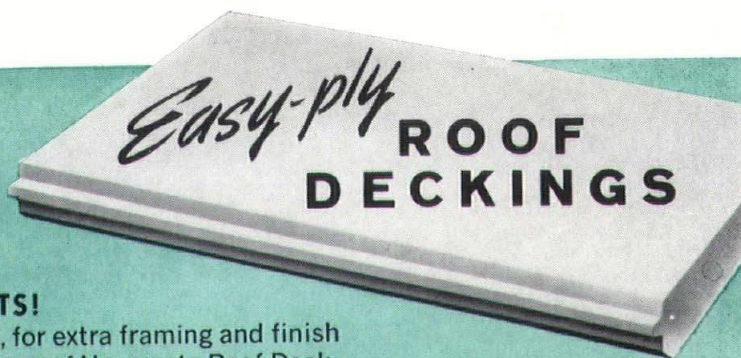
INDIANA
SOCIETY
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OCTOBER, 1964



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No need for additional insulation—or, for extra framing and finish material. As you sheathe with weatherproof Homasote Roof Decking panels, you get constant resistance to heat, cold, air and moisture penetration—plus a finished interior!

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Ceiling side of panels can be supplied with washable white kraft paper and vapor barrier, with wood-textured, striated and cork laminate finish or primed in acrylic latex colors to order.

Approved by B.O.C.A. (#54-15), S.B.C.C. (6330)

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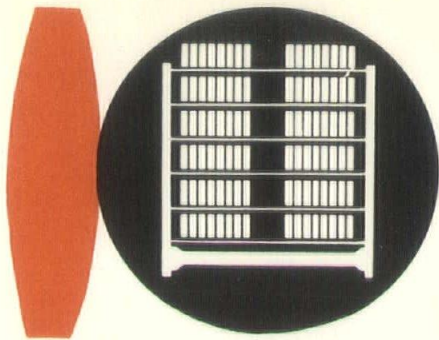
☐ Have representative call

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Company

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City State



AUTO-CRETE®

CONCRETE PRODUCTS

The **AUTO-CRETE®** (for Autoclaved Concrete) trademark represents products manufactured exclusively in the Indiana area by **SPICKELMIER INDUSTRIES, INC.**—utilizing the very best techniques known to the concrete industry.

A.I.A. FILE NO. 10-C

To Better Serve Our Customers . . . Autoclaved, High Pressure Steam Curing

WHAT IS AUTOCLAVING?

The American Concrete Institute proposes the following definition: High pressure steam curing as applied to concrete products shall be understood to mean any process of curing in saturated steam under pressure and for a period of time sufficient to produce a stabilized finished product, such that a linear shrinkage thereof from a saturated condition to that after drying to constant weight at 212° F. shall not exceed 0.03 per cent.

This means that high pressure steam curing may be accomplished only in an AUTOCLAVE. For more than 15 years, many methods have been tried in an effort to circumvent high pressure steam curing and yet produce the same high quality block. No method has yet been devised that will impart the same superlative characteristics to masonry units as result from AUTO-CRETE® AUTOCLAVING.

How can high pressure steam curing "age" masonry units so fast? The answer is the chemical reaction between cementaceous material and silica caused by high temperature at 100% relative humidity. Under these conditions lime (from cement) and silica combine chemically to form a crystalline binder that never occurs in ordinary hydration of cement under any other curing conditions regardless of time. Other methods of curing produce a gel-type binder whereas high pressure steam curing results in crystalline binders which are stronger and more stable.

NOTE:

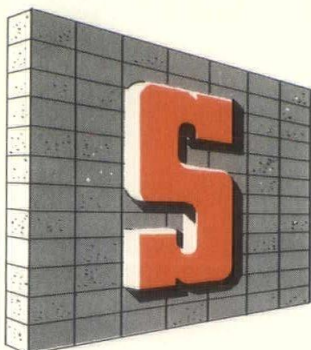
A high pressure boiler used to heat blocks in an atmospheric room is in no way AUTOCLAVING. Use of a steel vessel at low pressure or for reduced time cycles is not true AUTOCLAVING. Block previously

cured at atmospheric pressure for the conventional 28 days cannot be used to produce the crystalline binders characteristic of AUTOCLAVING.

WHAT DOES AUTOCLAVING DO?

Listed below are some of the important facts about high pressure steam curing:

1. High pressure steam cured masonry units are ready for use in less than 24 hours after molding.
2. Complete curing without change in shape or size is achieved by high pressure steam curing.
3. High pressure steam cured units are essentially drier and lighter in color than moist cured units.
4. High pressure steam cured units have a compressive strength after 24 hours equal to, or better than, moist cured units after 28 days.
5. Permanent high early strength is obtained by high pressure steam curing.
6. Popping and spalling of unsound aggregate particles in service is minimized or eliminated by high pressure steam curing.
7. High pressure steam curing minimizes or eliminates leaching and efflorescence.
8. Shrinkage of high pressure steam cured units is approximately 50 per cent less than in moist cured units in drying from saturation to equilibrium in a heated building.
9. Lower bond stresses between steel and concrete is achieved when using high pressure steam cured units.



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The BEST WAY to **BUILD** for

- **Greater Value**
- **Lower Operating Costs**
- **Reduced Maintenance**
- **More Efficient Operation**

On both public and private buildings, the owner or the taxpayer is entitled to receive the best that his money can buy. He has the right to demand an evaluation of construction costs and results. In the construction industry, there are two methods of awarding contracts most often used:

- (1) **Separate Prime Contracts . . . Mechanical, Electrical and General, and**
- (2) **Unified Contracts.***

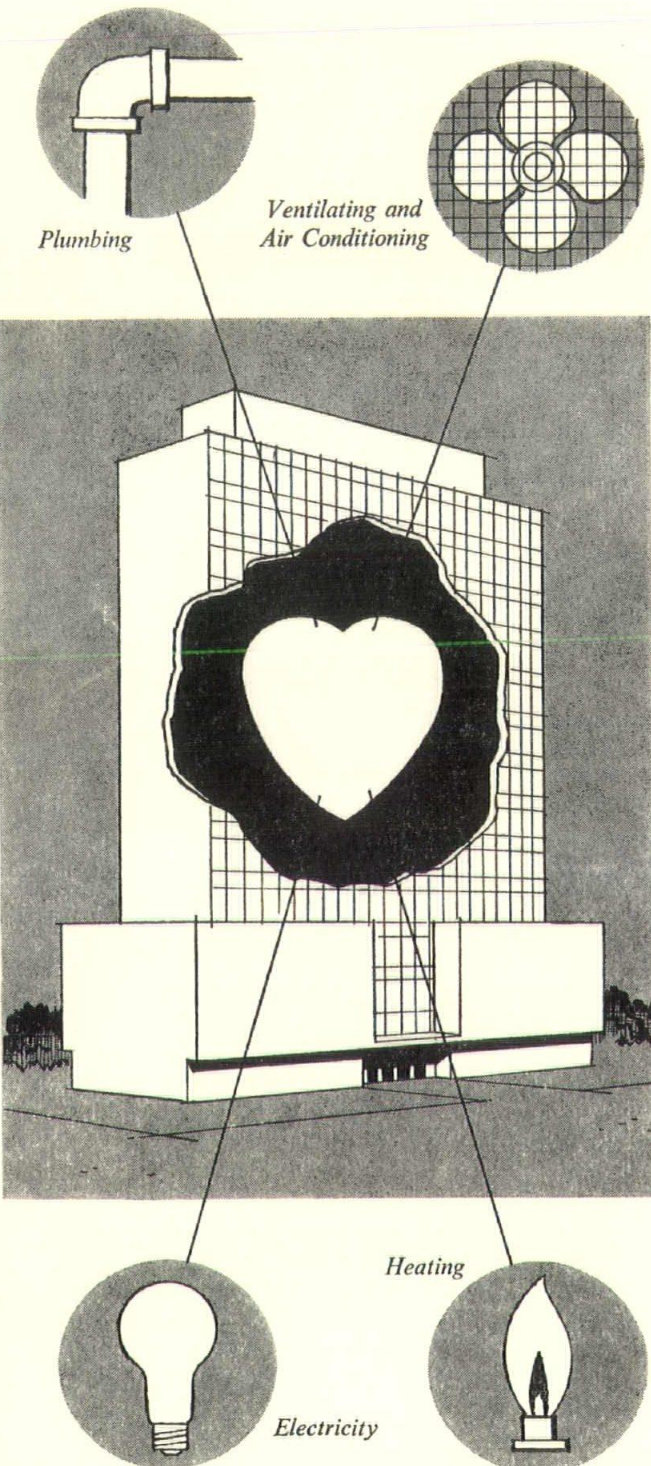
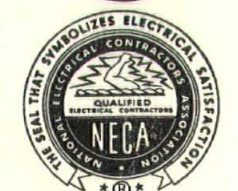
In SEPARATE PRIME CONTRACTS the mechanical trades are responsible for installation of the heart or mechanical portion of a building including all machinery and equipment. These are the vital functioning systems of the building and they must operate smoothly and efficiently to assure proper value received for the owner.

The responsibility for the job completed falls squarely on the shoulders of the man who performed the work and *not* on the general contractor who supervises the trades involved in the construction of the foundation, the frame work and the shell of the building. Under this system the general contractor also benefits, because this system attracts the higher quality and better qualified mechanical and electrical contractors to the job through separate bidding as well as separate contracts.

Construction through SEPARATE BIDDING and SEPARATE CONTRACTS by prime mechanical and electrical contractors is the owners' best assurance of efficient and economical installation as well as continued satisfactory operation and service from the heart of his building. This assurance is the result of qualified experts working in their specialties and accepting full responsibility for their work.

***Unified Contracts . . .** A general construction contractor takes bids from mechanical and electrical sub-contractors and from the trades, then submits one overall bid for the entire building. This total bid price includes basic costs and mark up on sub-bids, his overhead and his profit. He often acts primarily as a broker for the services of others.

For additional information regarding SEPARATE CONTRACTS and UNIFIED CONTRACTS, and the initial cost and maintenance cost savings possible through the SEPARATE CONTRACT SYSTEM, write to either of the following associations:



MECHANICAL CONTRACTORS ASSOCIATION OF INDIANAPOLIS, INC. • 621 E. 38th Street, Indianapolis 5, Indiana
or NATIONAL ELECTRICAL CONTRACTORS • NORTH CENTRAL INDIANA CHAPTER
617 E. 38th Street, Indianapolis 5, Indiana



Indiana Architect

Official Journal, Indiana Society of Architects
and the Northern Indiana Chapter, both
Chapters of The American Institute of Architects

VOL. VIII

OCTOBER, 1964

No. 7

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CONCERNING THE COVER

Convention Time, 1964

This month's cover, and this month's issue, center about the October 23-24-25 convention at French Lick. The program cover illustrated was designed by one of our newest Associate members, Lynn Molzan of the Everett I. Brown Company.

Centerfold you will find the program of the convention; it contains three elements, a discussion of the proposed School of Architecture, a specification workshop, and entertainment, with the necessary business sessions interspersed.

This is not our convention, or the Society's convention. It is **your** convention, and it will be a success only if **you** are there. If you are not there, you will lose, and the profession will lose.

Everything is ready for you, so please, come to French Lick, October 23, 24 and 25.

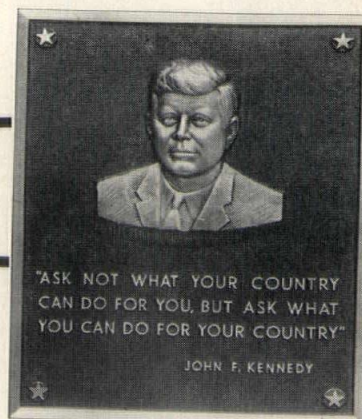


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He'll help you anticipate and prevent common door problems . . . identify penalty your client would pay with inadequate, inferior-quality doors . . . justify initial cost of door equipment . . . determine a firm, accurate budget figure . . . **AND** provide the proof that Barcol saves money for your client.

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If the buildings you're planning now require efficient materials handling, more accurate temperature control, more convenient door operation, Barcol Overdoors, electric operators and automatic controls assure more efficient performance. Barcol's superiority is fully documented . . . providing you proof of performance that justifies initial cost. We're as near as your phone!

See Barcol insert, Sweet's Architectural File.

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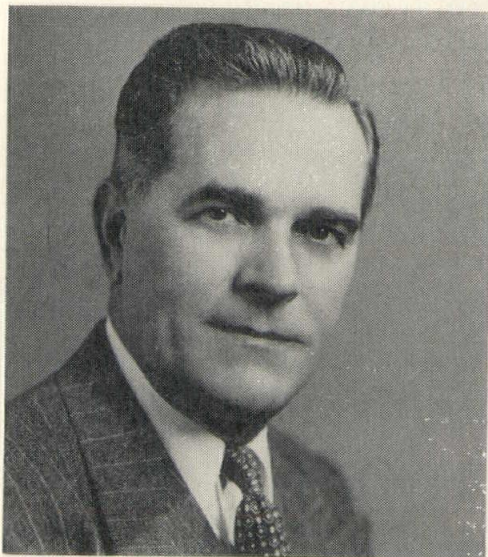
A
SALUTE
TO



WALTER SCHOLER, SR., FAIA
Lafayette

INDIANA
FELLOWS

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RAYMOND S. KASTENDIECK, FAIA
Gary



EDWARD D. JAMES, FAIA
Indianapolis

FELLOWS OF THE AMERICAN INSTITUTE OF ARCHITECTS



halfstaff outside the house.

63 Bodies Taken From Rest Home

NORWALK, O. (UPI) — The last body of the 63 elderly patients who died in a fire at a rest home here has been removed from the ruins.

An investigation has been launched by Gov. James Rhodes into the cause of the tragedy. Authorities continue the grisly and difficult task of identifying the charred bodies.

YOU CAN STOP SUCH TRAGEDY

Specify TOTAL FIRE SAFE Concrete Products by General Dredging Company



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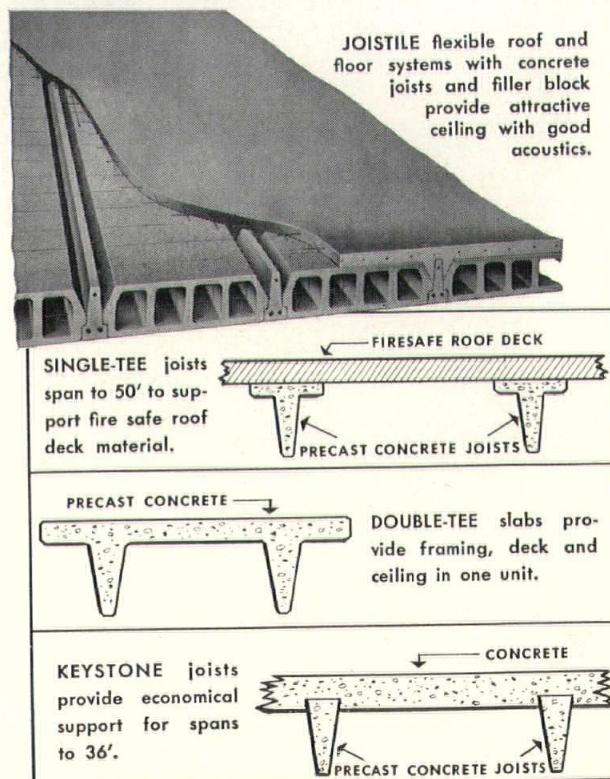
63 persons died in this tragic fire which destroyed a rest home near Norwalk, Ohio on November 23, 1963. Such a catastrophe is unnecessary because buildings can be constructed of fire safe materials that cannot burn. Particular attention must be given to roof and ceiling materials and architects who specify fire safe floor and roof systems or precast concrete columns and beams can be assured that such a tragedy will never strike.

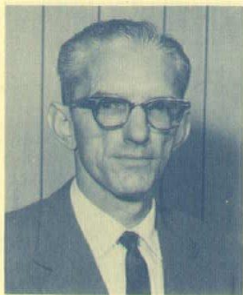
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*Indiana Architects:
I would be interested in talking to
you during the convention.
I will be located in the booth sponsored
by the Indiana Electric Association.
Charles H. Marks*

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supply your heating
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Electric Space Conditioning combines your lighting, heating and cooling into a single efficient, space- and cost-saving system.

It cuts down the amount of heating and cooling equipment needed and lowers your operating costs. Utilizes heat for which you're already paying.

Electric Space Conditioning utilizes the heat every light bulb produces. (Each 100-watt light bulb produces 340 BTU each

hour.) Electric Space Conditioning collects this heat from its source through circulating air (or water) and distributes it where needed for heating or exhausts it when there is an excess or when cooling.

On the next page, we'll show you how Electric Space Conditioning, through lighting heat removal, improves your air conditioning . . . plus illustrations of a number of successful Electric Space Conditioning installations.

Electric Space Conditioning reduces initial and operating costs for air conditioning!

By removing lighting heat at its source, Electric Space Conditioning reduces your cooling requirements.

You need less air cooling tonnage . . . fewer changes of room air per day. And, when you reduce your air cooling tonnage, you also lower

your requirements for air volume with savings in air distribution equipment and duct space.

Electric Space Conditioning makes heat pumps more economical and efficient to use. It reduces winter heating requirements and makes more efficient use of summer cooling capacity.

For more details, contact Charles Marks at the Indiana Electric Association booth, or write to him at 2101 Spy Run Avenue, Fort Wayne, Indiana 46801, Telephone 743-0331.

These firms have a fully integrated Electric Space Conditioning system for lighting, heating and cooling



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(3)



(5)

- (1) Professional Arts Center, Marion, Indiana
- (2) Mutual Home & Savings Association, Muncie, Indiana
- (3) Chikaming Branch, Bank of Three Oaks, Sawyer, Michigan
- (4) International Business Machines Corporation, South Bend, Indiana
- (5) Indiana & Michigan Electric Company, sales office and showroom, Fort Wayne, Indiana



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FELLOWS OF THE AMERICAN INSTITUTE OF ARCHITECTS

From a fountain of concrete shells ...inspiring church design

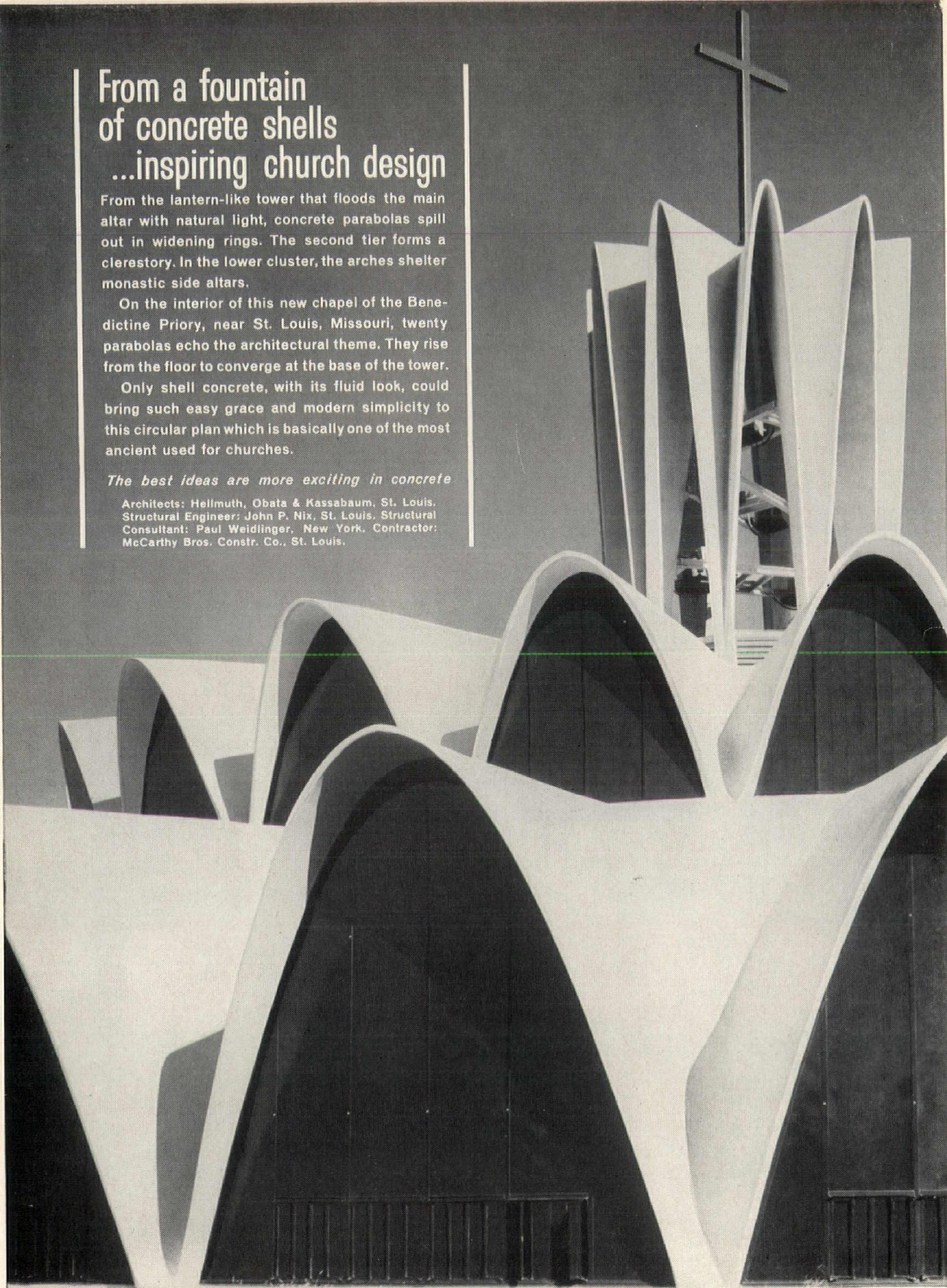
From the lantern-like tower that floods the main altar with natural light, concrete parabolas spill out in widening rings. The second tier forms a clerestory. In the lower cluster, the arches shelter monastic side altars.

On the interior of this new chapel of the Benedictine Priory, near St. Louis, Missouri, twenty parabolas echo the architectural theme. They rise from the floor to converge at the base of the tower.

Only shell concrete, with its fluid look, could bring such easy grace and modern simplicity to this circular plan which is basically one of the most ancient used for churches.

The best ideas are more exciting in concrete

Architects: Hellmuth, Obata & Kassabaum, St. Louis.
Structural Engineer: John P. Nix, St. Louis. Structural
Consultant: Paul Weidinger, New York. Contractor:
McCarthy Bros. Constr. Co., St. Louis.



PORTLAND CEMENT ASSOCIATION

612 Merchants Bank Bldg., Indianapolis 4, Ind.
A national organization to improve and extend the uses of concrete



KENNETH W. WILLIAMS, AIA

Mr. Kenneth W. Williams, AIA, well-known Kokomo architect, died October 4th in St. Joseph's Hospital at Kokomo. He had been in private practice in his native city since 1930.

Mr. Williams had specialized in church architecture, and had designed more than 300 churches. He received his architectural training at the University of Illinois, and was registered to practice in Indiana, Illinois, Michigan and Ohio. He had been a member of the American Institute of Architects and the Indiana Society of Architects since 1942, and also was a member of the Church Architectural Guild of America.

Mr. Williams was associate architect for the \$3 million Indiana University Kokomo campus, now under construction.

He is survived by a son, Richard E. Williams, who was associated with him in his architectural practice, and a daughter, Josephine Smith of St. Paul, Minnesota.

* * *

Mr. Don B. Fisher, AIA, of Indianapolis, has announced the establishment in Indianapolis of his new firm, D. B. Fisher Architects, Inc., for the general practice of architecture. The new firm will be located at 5339 East 62nd Street.

Mr. Fisher is a graduate of the University of Cincinnati, a corporate member of the American Institute of Architects and the Indiana Society of Architects. He formerly was a founding partner of Architects Coordinate of Indianapolis, and has had 17 years experience, including schools, churches, institutional buildings, apartment houses and industrial complexes.

* * *

Announcement is made in Indianapolis of the reorganization of Architects Coordinate as Architects Coordinate-Cooler, Lakin, Schubert, Inc. The firm is located at 4845 North College Avenue, Indianapolis.

Architecture in the News

Principals in the reorganized firm are Mr. Harry E. Cooler, AIA, Mr. Robert E. Lakin, AIA, and Mr. William C. Schubert, AIA. All are corporate members of the American Institute of Architects and the Indiana Society of Architects.

* * *

"Don't Find US Fast in the Yellow Pages."

Unfortunately, the new Indianapolis classified telephone directory managed to insert an incorrect number for the Indiana Society's executive office, in the listing under the AIA seal.

The actual number of the Society remains, as it has been, Tilden 9-2103. The number listed in the directory is that of a private residence.

Aware of the problems this error presents, the Society and the telephone company are trying to work out a compromise. The "white page" listing is correct.

* * *

Incidentally, the ISA office will be closed Thursday, Friday, and Saturday, October 22, 23 and 24, due to the convention starting on Friday. The office will reopen on Monday, October 26th.

* * *

More than 70 leading building scientists will participate in the 1964 Fall Conferences of the Building Research Institute, to be held at the Shoreham Hotel, Washington, D.C., November 10-12. Over 50 technical papers will be presented at the Conferences, which will also include a workshop and a panel discussion.

Programs to be held during the three-day meeting include research correlation conferences on Weatherproofing the Building, Fire and the Building, Modernization of Buildings, Communications Facilities in Buildings, and Environmental Design Criteria.



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INDIANAPOLIS



Walter Flagg, AIA



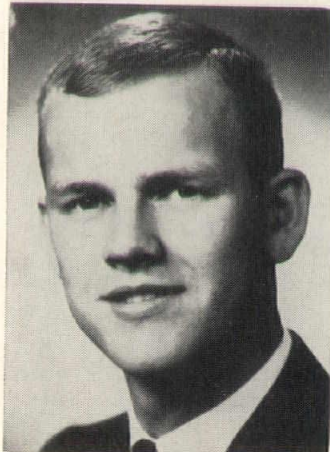
Herb Thompson, AIA



C. C. Schroeder, Associate



James Burkart, AIA



Don Medalen, Associate

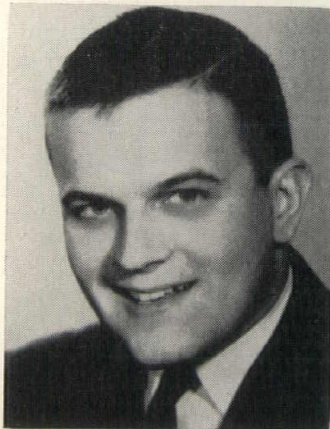
New Members

19  64

Indiana Society of Architects



Phillip Hodge, AIA



Richard Hartung, AIA



James Walker, III, Associate



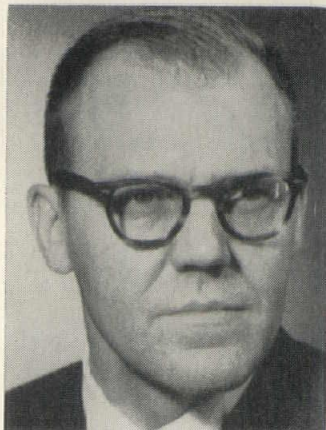
B. Milton Cuppy, Associate



John Kane, AIA



Lynn Molzan, Associate



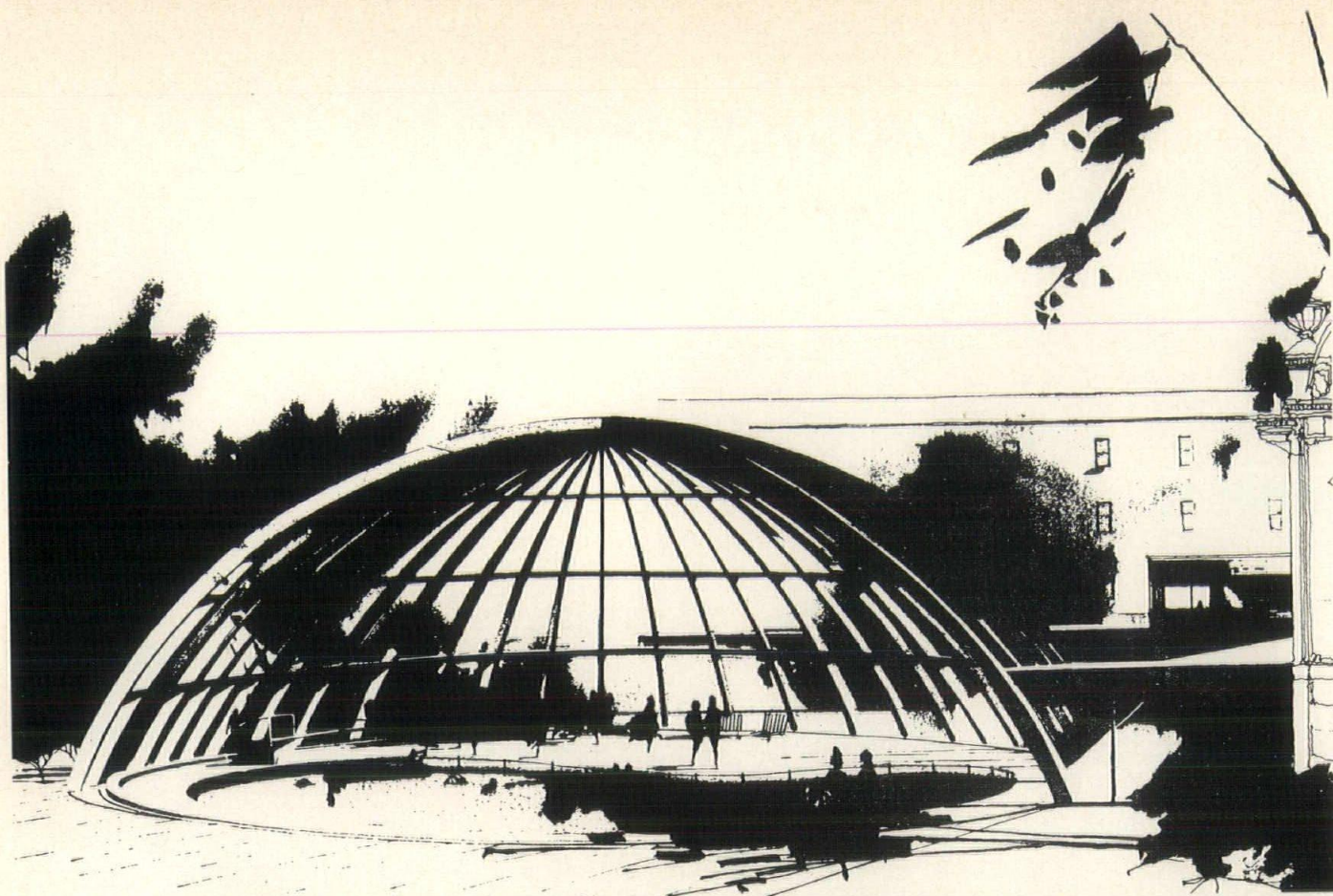
John Loomis, AIA



James Jones, Associate



Richard K. Lennox, AIA



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can be yours at the famous French Lick-Sheraton during your visit for the Indiana Society of Architects' annual convention. Like swimming in the almost-completed all-weather swimming pool sketched above, within its own retractable, 90' diameter plastic dome.

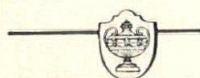
Or tackling the 36 holes of the championship Country Club and sporty Valley Courses. Or dancing each evening to a well-known orchestra. If horseback riding atop some of America's finest mounts, skeet shooting, tennis, shuffleboard, badminton, croquet, hiking, or just relaxing in the elegant manner are what pleases you, please, be our guest.

And if you like to eat, and who doesn't, remember that the French Lick-Sheraton is world famous for its choice cuisine beautifully and bountifully served in surroundings of quiet elegance.

We welcome this opportunity to be hosts to the architects of Indiana, and look forward to serving you October 23, 24 and 25, when every one of our 1600 magnificent acres will be especially arrayed in Fall's splendor, just for you.

FRENCH LICK-SHERATON HOTEL

French Lick, Indiana



PRODUCT EXHIBITORS

1964 ISA ANNUAL CONVENTION

French Lick, Indiana

October 23-25

Booth #	Displayer	Location	Personnel
1.	Adams Clay Products Company & Tompkins & Light Brick and Tile	Indianapolis	Dick Light Stew Tompkins
2.	Stark Ceramics, Inc.	Indianapolis & Bluffton	Luther L. Oda
3.	Libbey-Owens-Ford Glass Company	Indianapolis	E. C. Rogers
4.	Stackhouse Building Specialties & Koolshade Corporation	Indianapolis	Don Stackhouse
5.	Stackhouse Building Specialties & Amelco	Indianapolis	Don Stackhouse
6.	Lok Products Company (Arvin)	Columbus	Glenn Flint Richard Hougham
7.	Seward Sales Corporation	Elkhart, Cincinnati & Indianapolis	James Seward
8.	American Olean Tile Company	Lansdale, Pennsylvania	Steve Sidner Les Snyder
9.	United States Steel Corporation	Pittsburgh, Pennsylvania	Roger Grimshaw
10.	American Zinc Products	Muncie	B. J. Hansan T. A. Purvis P. J. Rummel
11.	Amarlite Division, Anaconda Aluminum Company	Chicago, Illinois	G. K. Singleton, Jr. Charles Harris Hatcher Canipe
12.	Standard Dry Wall Products, Inc.	New Eagle, Pennsylvania	
13.	Portland Cement Association	Indianapolis	A. W. Rohlwing Keith Guthrie
14.	Indiana & Michigan Electric Co., Indianapolis Power & Light Co., Northern Indiana Public Service Co., Southern Indiana Gas & Electric Co.	Indiana	
15.	American Block Co.	Indianapolis	Francis Hughes Veryl Sturdevant
16.	General Thermoset Plastics	Louisville, Kentucky	Alfred W. Hundley
17.	Barber-Colman Company	Indianapolis & Louisville, Kentucky	D. E. Horock R. W. Rademaker H. T. Cotton Dan R. Grigg Ron Lambert H. C. Spencer
18.	Formica Corporation	Indianapolis	
19 & 20.	Indiana Gas Association	Indianapolis	
21.	F. E. Gates Marble & Tile Co.	Indianapolis	
22.	Indiana Desco	Indianapolis	
23.	Porter Paint Company	Indianapolis & Louisville, Kentucky	
24.	Meier Materials	Indianapolis	
25.	Contract Hardware & Specialties, Inc., & A. L. Schiller Hardware	Indianapolis & Louisville, Kentucky	Paul Pope Joe White Warren Whitmore John Ittenbach
26.	U.S. Gypsum Co.	Indianapolis	

PROGRAM FOR THE 1964 ANNUAL CONVENT

FRIDAY, OCTOBER 23RD

SATURDAY

9:30 A.M. Exhibit Area, Mezzanine
Registration and Coffee

11:00 A.M. Roost, Mezzanine
Central-Southern Indiana Chapter Business Meeting
Alfred J. Porteous, AIA, presiding
Northern Indiana Chapter Business Meeting
William G. Rammel, AIA, presiding

12:30 P.M. Exhibit Area, Mezzanine
Informal Lunch and Exhibit Viewing

1:30 P.M. Roost, Mezzanine
Specification Seminar
Presented by the Indianapolis Chapter,
Construction Specification Institute
John C. Fleck, AIA, presiding
Speaker: Henry B. Baume, AIA, CSI,
Denver, Colorado, Vice-President,
Construction Specifications Institute

4:00 P.M. Valley Golf Course
Mixed Monkey Golf Tournament
John H. Jelliffe, AIA, chairman

7:00 P.M. Exhibit Area, Mezzanine
Cocktails

8:00 P.M. Roost, Mezzanine
Dinner (informal)
Alfred J. Porteous, AIA, presiding
Speakers: Representative M. Maurice
Goodnight, Lafayette, Chairman School
of Architecture Study Committee, Indiana
Legislative Advisory Commission
Architect Eugene J. Mackey, AIA,
St. Louis, Missouri, Chairman, AIA
Committee on Academic Training

10:00 P.M. Lounge
Dancing

7:00 A.M.-8:30 A.M.
Informal Br

8:30 A.M.-12:30 P.M.
Registration

9:30 A.M.
School of A
Panel Moder
South
Archit
Panelists: F
Lafaye
Archit
Mr. Eug
Missou
Acade
Dean Ric
Dean
Munci
Mr. Don
Indian

12:30 P.M.
Informal L

1:30 P.M.
Indiana So
Meeting
Meeting
Walter Sch
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James O.
Chairma
Registr

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FRENCH LICK SHERATON HOTEL, FRENCH

N OF THE INDIANA SOCIETY OF ARCHITECTS

OBER 24TH

Main Dining Room

Exhibit Area, Mezzanine

ee

Roost, Mezzanine

e Seminar

Robert J. Schultz, AIA
cretary, School of
dy Committee

aurice Goodnight,
rman, School of
dy Committee

ockey, AIA, St. Louis,
man, AIA Committee on
ing

khart, Vice-President and
y, Ball State College,

Executive Director,
of Architects, Indianapolis

Exhibit Area, Mezzanine

Exhibit Viewing

Roost, Mezzanine

chitects Membership
society Organizational

East Central
presiding

Architects:
A, Anderson,
State Board of
chitects

3:30 P.M.

Adjournment

5:30 P.M.

Cocktails

Exhibit Area

7:00 P.M.

East Dining Room

Annual Banquet (informal)

Newly-elected president, Indiana Society of
Architects, presiding

Introduction of Scholarship Winners:
Mr. Ewing Miller, AIA, Terre Haute,
Chairman, ISA Scholarship Committee

Honoring of Fellows:
Mr. Carl L. Bradley, AIA, Fort Wayne,
Chairman, ISA Fellowship Committee

Speaker: Mr. Rex W. Allen, AIA, San
Francisco, Second Vice-President, The
American Institute of Architects

10:00 P.M.

Dancing

Lounge

19

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SUNDAY, OCTOBER 25TH

7:30 A.M.-9:00 A.M.

Main Dining Room

Informal Breakfast

9:00 A.M.-3:00 P.M.

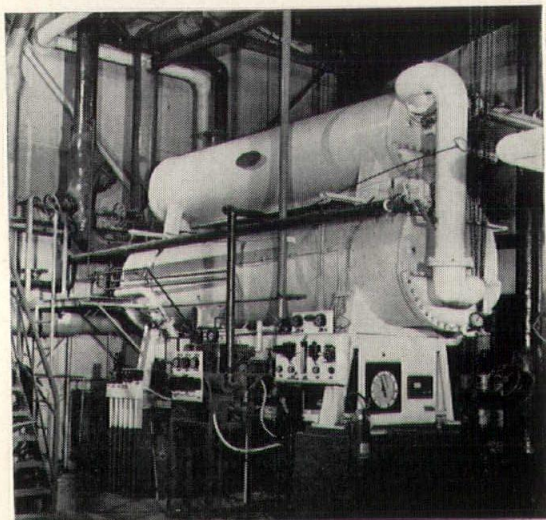
Open for committee meetings, church, golf,
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skeet shooting, conversations, etc.

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Radial Towers Addition to Indianapolis Community Hospital Air Conditioned with Dependable Gas



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The twin, 5-story, radial towers addition to the Indianapolis Community Hospital features a new concept in patient care facilities. By placing the central nursing station on each floor at the hub of the towers, nursing care is never more than 20 feet away from each patient. The two-bed rooms lining the outer rim of the radial towers will provide accommodations for 48 persons on each floor and four private rooms will be available along the hallways which connect the towers.

Steam absorption air conditioning, fired with 900 BTU gas supplied by Citizens Gas & Coke Utility, was selected for the new radial towers addition because of its economy, low equipment maintenance and long life. This system has proved itself in the original hospital building. Thrifty, dependable gas is also used in the hospital kitchen and laboratories.

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Architecture has been called the mother of arts. It is the only one of the fine arts that has a utilitarian purpose. This simultaneously increases its apparent value and magnifies the architect's problems in creating a valid work of art. It imposes a heavy responsibility upon the architect, who must withstand the slings and arrows of economics, archaic building laws, and the antics of the construction site. No man is an architect unless he wants to be one, but many architects must sometimes envy the non-utilitarian artist.

The inferior painting may never be seen. Libraries are full of inferior plays, musical scores, and poetry that need never be heard. Sculpture is more of a problem, but the scale, at least, is usually favorable to anonymity. But architecture, like Mount Everest, is **there** in all its distinction or embarrassment.

The manner in which these composite mistakes are made and what we must do to anticipate some of them is really the theme of this article. A serious mistake which all artists make is to psychologically and sometimes physically separate themselves from each other and the public. Sculptors are important to architects, and architects should be important to poets and painters. If we believe that art is important, we will seek opportunities to be of service to each other. Most important, if we believe that art is important, we will seek opportunities to be of service to the public. Only then will art truly flourish in America.

We make a grave mistake if we consider ourselves to be members of a lonely and embattled intellectual elite, forever and hopelessly estranged from a brutish public with vulgar tastes. This attitude is nothing more than a rationale for personal failure. All of us are part of America's mass culture. All of us are, or should be, involved with the marketplace. Art reflects the culture of its time and, to be seen and heard at all, it must be fought for. Only in the last few and, perhaps, effete, centuries has the artist succeeded in isolating himself from society.

The very survival of art depends on the artists' participation in the life of the community. The quality of art can be affected by the decisions of people who lack understanding of it. A case in point is the sad situation of the famous Seagram building in New York city. This handsome structure has justifiably enhanced the reputation of the Seagram company, since the company encouraged the architects to create a handsome open space in a dense urban area, use only part of the site for the building, and design a beautiful structure. The tax commission thereupon made an esthetic determination that the owner, having created something special, should be taxed extra

The Role of Architecture

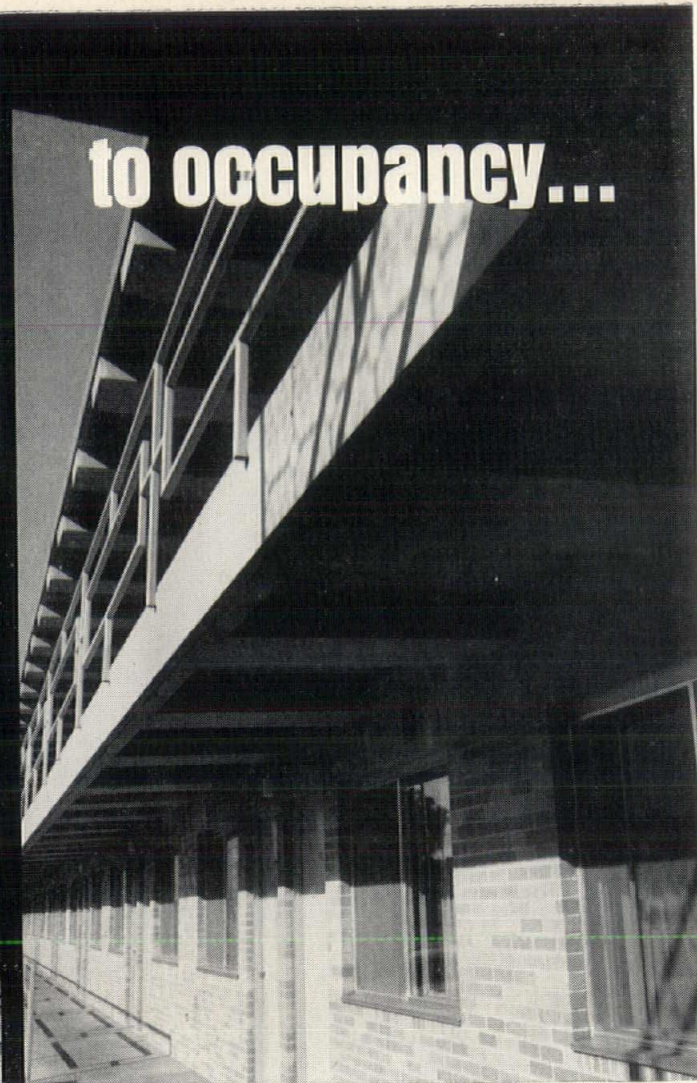
for it. The New York Court of Appeals, by a 4-3 decision, has agreed. Instead of paying taxes on the market value of the building, the owners are being forced to pay hundreds of thousands of dollars in addition for the "prestige value" of the structure. The judges are saying, in effect, that the owner shouldn't have tried to create something of superior quality unless he figured to get a tangible economic reward for it. This will give other owners pause before **they** try to build anything other than the run-of-the-mill office building.

This is one way in which urban monotony and ugliness begin. The Seagram case is unusual in what the judges **said**, but the pattern of thinking is not unusual. All across our land, the municipal mentality sets low taxes for slums and ugliness, and high taxes for beauty and distinction. Anybody who thinks this is normal and appropriate should think carefully about the purpose of a tax law and the public effect of this attitude. It is something that artists ought to think about — and do something about.

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to occupancy...

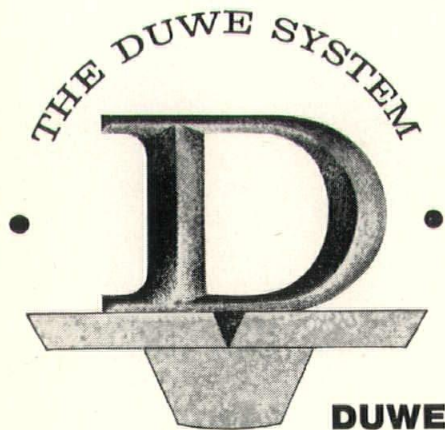


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We cannot blame the judge and the tax assessor to the exclusion of ourselves, of course, because their decisions are but a reflection of our cultural pattern.

The early Puritans were grim, resolute men because they had to go. They had such admirable qualities as courage and fortitude. But they also had some less admirable qualities. They burned people they thought were witches. And they considered any form of beauty or adornment, at best, as frivolity. At worst, they considered it to be the handiwork of the Devil himself. There was little place for the artist in such a society.

We are still recovering from the Puritan hangover. We find it in many ways and places — in the idea that parks are less important to the community than parking lots; in the attitude that it is all right to spend large amounts of money on roads but frivolous to do it for schools.

This is an interesting phenomenon. Why should schools be built at the lowest cost? Why should they be denied adequate landscaping and amenities that will enrich the lives of the children and demonstrate the community's pride in its intellectual resources?

It happens to be a fact that, if schools were built for nothing, it would make very little difference on the average tax bill. Construction is a very small part of educational expenses. Yet in one State after another, year after year, public officials are pressed to develop some kind of plans for stock schools that will lower school building costs still further. This happens in the face of a voluminous amount of research conducted by many of the States. All of it shows the same thing. To quote one State official: "Stock plans represent the lazy, inefficient, and expensive way to provide school housing." To quote another: "Each building should be an improvement over the one built before. The use of stock plans tends to mechanize education, freeze the school program, and stop progress."

Are we still talking about art? We are indeed.

In architecture, aesthetics, structure, and social function are and must be one. The budget

doesn't buy two of the three. Art isn't something that can be pasted on later at extra cost. The only real limitation on the opportunity for artistic excellence is in the quality of the thinking — the thinking of the architect and the thinking of the client. The point should be obvious. As artists, we can't simply sit back and complain. We must get out and **do**. What good is art which is blighted by the ignorance of the client who commissions it? It will never be born. What good is art, once born, that cannot be seen or heard because of the ugliness around it? The answer to both of these problems lies in the strenuous activity of the artist in his community. He has been there before and he must go there again.

By preaching, by leading public movements, by political activity, by service on boards and commissions — by all of these means, the artist can educate and agitate for an environment of beauty. In The American Institute of Architects this is known as "aesthetic responsibility." A conference on aesthetic responsibility was held in New York City in 1962 by the New York Chapter of the Institute. Though a tentative first step, it was instrumental in the establishment, for the first time in 107 years of Institute history, of a national committee on aesthetics. Now, design committees have been set up in many AIA chapters. These committees have been set up both to further train the architect in design and to hold public conferences, similar to the one at French Lick last year, to stimulate aesthetic responsibility on the part of the community.

Another significant landmark was a three-day seminar which was held at Columbia University for reporters from 30 urban newspapers. For three days and two nights, the reporters argued with the architects and the faculties of the schools of architecture and journalism. We told the reporters very bluntly that there was a great gap in the reporting of the American newspaper and that they were abdicating their responsibility to lead community thinking in the shaping and re-shaping of our urban environment. They told us that this was largely our

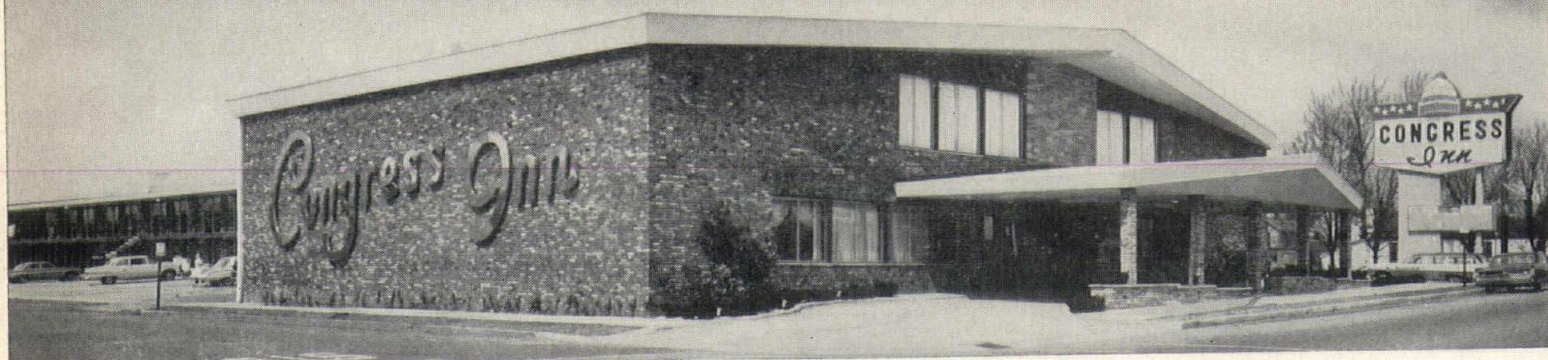
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fault and demanded information to fill that gap. That group of 30 reporters is still corresponding with us and each other. The verbatim proceedings of that conference have been distributed to every newspaper in the nation with a circulation of 25,000 or over. Members of that original group have fanned out to spread the word to other journalists. One has written a book. Under AIA auspices, a dozen or more regional press seminars modeled on the Columbia pattern have been held or are being planned now in various parts of the nation. At the high school level, the Institute is preparing and distributing educational filmstrips and teaching aids on architecture and the citizen's responsibility for environmental design.

We are doing all of these things because it is our public duty to do them. We must close the gap between art and people. Art must be made comprehensible to people, both by mirroring more accurately their aspirations and culture, and by raising their aspirations and culture. For many years, the AIA has sought to encourage both by awarding medals for artistic achievement in the fine arts. Recently, the Institute created a new medal for Collaborative Achievement in Architecture. This medal will be awarded annually "to the project which best exemplifies the results of outstanding collaboration between practitioners of the building arts, including architecture and at least three of the following categories: engineering, murals, sculpture, landscape architecture and craftsmanship."

This is a worthy activity but it is only one type of activity. Join us in waging an unrelenting war on ugliness. We will find few opponents with evil intentions. Our biggest enemy will be the apathy engendered by ignorance and the acceptance of mediocrity. Ugliness is wasteful and ruinous, yet it effloresces around us like the dead offal of a deserted beach. It is tolerated only because a passive permits it to exist. But the public cannot be aroused or, when aroused, intelligently seek remedies for poor design, shoddy workmanship, and community blight until it is informed. It cannot be informed until all of us, pooling our experience, skills, and perception as artists, band together to speak out and continue to do it until the public will is mobilized.

Every work of fine art we save from the wrecker's ball, every beautiful building we loose from the chains of the tax collector, every bone-head stock plan we scuttle, is a victory for art, and another long stride toward the achievement of excellence in our environment.



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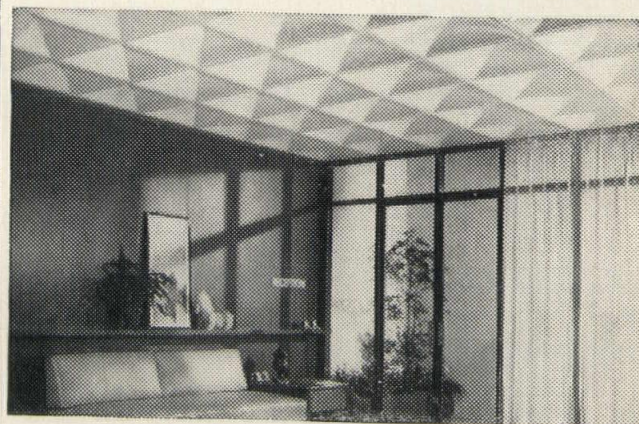
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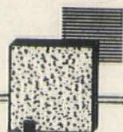
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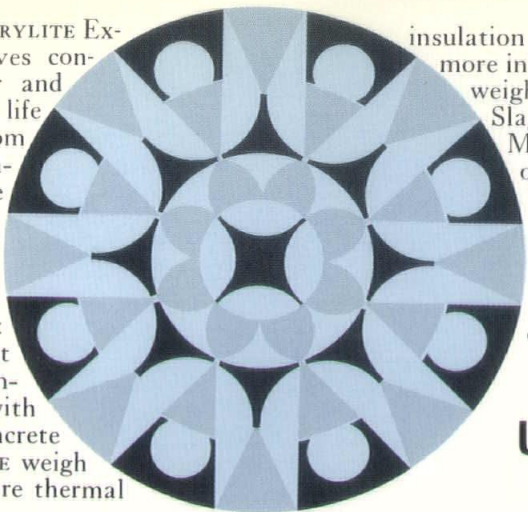
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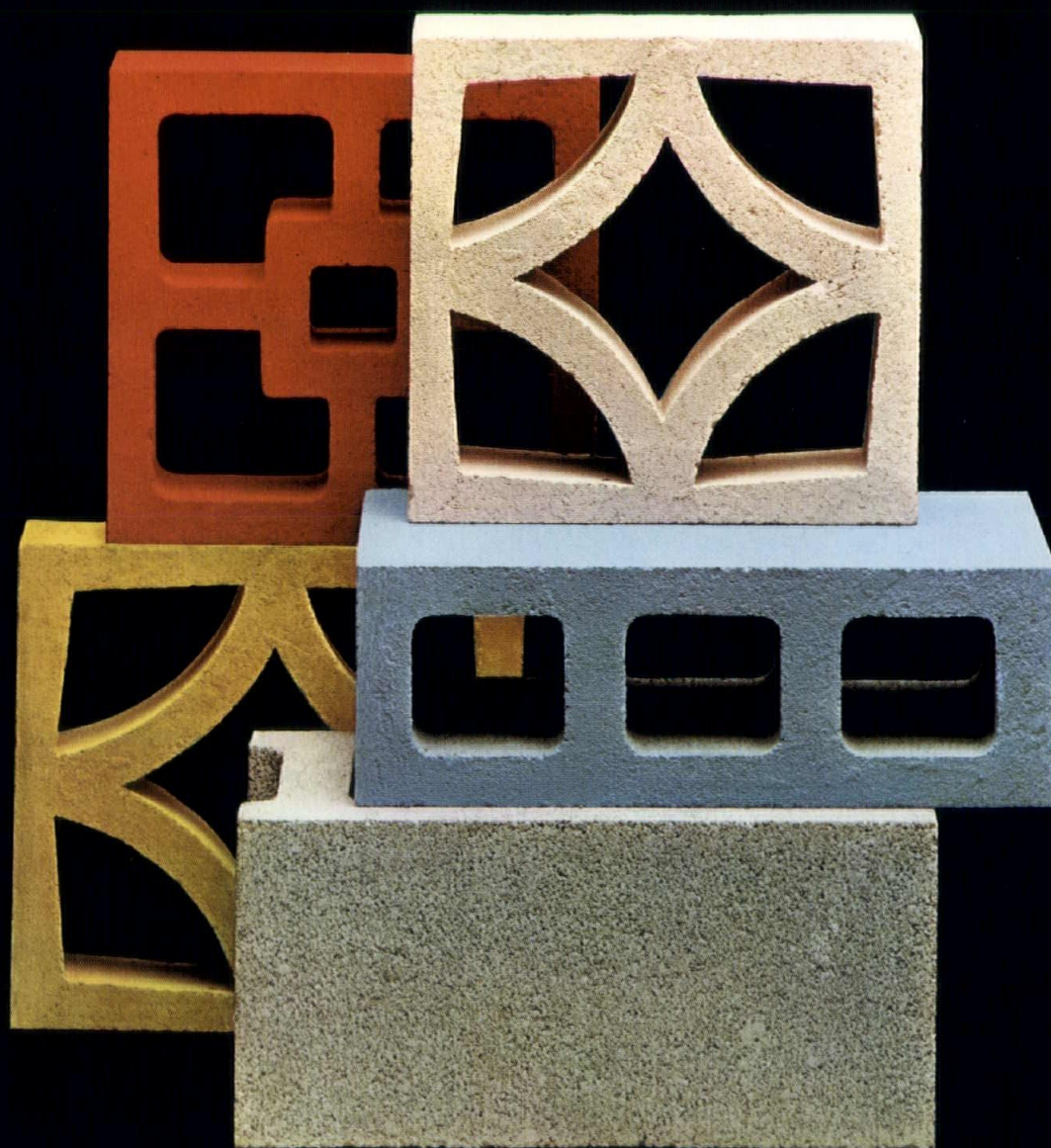
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ISA LEGISLATIVE PROPOSALS

School of Architecture Bill

A BILL FOR AN ACT to establish a college of architecture and planning at Ball State Teachers College, authorizing and empowering the State Teachers College Board to establish, acquire facilities, equip, control, maintain and operate a college of architecture and planning at Ball State Teachers College; and making appropriations therefor

WHEREAS, The Legislative Advisory Commission of the Ninety-third Session of the Indiana General Assembly created a committee to study feasibility of establishing a state school or college or architecture and planning in Indiana; and

WHEREAS, The study committee in its report to the Legislative Advisory Commission concluded that the establishment of an accredited college of architecture and planning at Ball State Teachers College was feasible and would be a forward step in the long-range program for the economic and cultural future of Indiana; and

WHEREAS, It is deemed necessary to provide for the establishment of such a school or college in order to provide equal educational

opportunities for those many Indiana citizens seeking to prepare for a career in architecture or planning; and

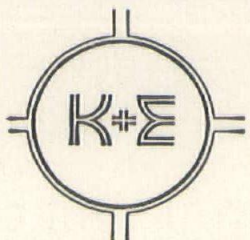
WHEREAS, The State of Indiana has a continuing and increasing need for the most competent and broadly-based professional assistance in the shaping of its total physical environment; and

WHEREAS, The State of Indiana is the only one of the leading states of the United States which does not provide at present a state-supported program of professional education in these vital disciplines; and

WHEREAS, University and college enrollments in all the mid-western states are increasing greatly each year and the number of qualified applicants for architectural and planning professional training has increased beyond the capacity of existing state schools, thereby effectively preventing future Indiana students from going to other states for such training; and

WHEREAS, There presently exists a critical shortage of trained, competent professionals

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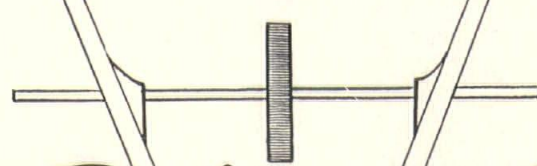
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in both architecture and planning in the State of Indiana: Therefore

BE IT ENACTED BY THE GENERAL ASSEMBLY OF THE STATE OF INDIANA:

SECTION 1. The State Teachers College Board is hereby empowered to erect, construct, equip, furnish, operate, and control, as a division of Ball State Teachers College, a college of architecture and planning to be known as the "Ball State College of Architecture and Planning." The board may acquire by purchase, lease, condemnation, gift or otherwise, such property, real and personal, as in its judgment is necessary to establish such a college and the board may use any property heretofore acquired by Ball State Teachers College for such purposes. Title to all property so acquired by Ball State Teachers College, including the improvements thereon, shall be taken and held by and in the name of said board in its corporate capacity for the purposes of this act.

SEC. 2. The construction, alteration or repair of any facility for the Ball State College of Architecture and Planning shall be contracted for in accordance with and pursuant to the provisions of Chapter 199 of the Acts of 1947.

SEC. 3. In order to carry out the provisions of this act which, among other things, requires special facilities to provide classrooms, offices, studios and related facilities for instruction and research in architectural design and technology, planning, landscape architecture, architectural history, engineering sciences, building construction, working drawings and specifications, office practice and management, fine and applied arts, and such allied subjects as deemed necessary for an accredited college of architecture and planning, appropriations out of the state general fund from funds not otherwise appropriated are hereby made to Ball State Teachers College as follows:

(a) For the construction of facilities for the Ball State College of Architecture and Planning, the sum of one million dollars (\$1,000,000.00), to be made available on and after July 1, 1965, for expenditure by the State Teachers College Board, upon allotment by the state budget agency.

(b) For furnishing and equipping the Ball State College of Architecture and Planning facility, the sum of one hundred thousand dollars (\$100,000.00), to be made available on and after July 1, 1965, for expenditure by the State Teachers College Board, upon allotment by the state budget agency.

(c) For establishment of a special architectural library, the sum of twenty-five thousand dollars (\$25,000.00), to be made available on and after July 1, 1965, for expenditure by the

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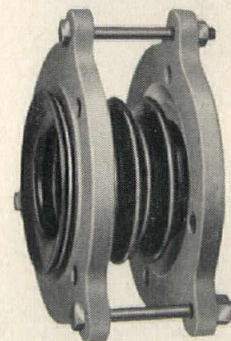
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State Teachers College Board, upon allotment by the state budget agency.

(d) For operating expenses for the first year of the biennium for the fiscal year commencing July 1, 1965, the sum of thirty thousand dollars (\$30,000.00); and

(e) For operating expenses for the second year of the biennium for the fiscal year commencing July 1, 1966, the sum of forty thousand dollars (\$40,000.00).

The sums appropriated by this section are in addition to other income received by Ball State Teachers College from other appropriations, bequests, devises, gifts, fees and earnings from whatsoever source derived.

SEC. 4. Whereas an emergency exists for the more immediate taking effect of this act, the same shall be in full force and effect from and after July 1, 1965.

Professional Liability Bill

A BILL FOR AN ACT concerning the limitations of actions in certain civil cases.

BE IT ENACTED BY THE GENERAL ASSEMBLY OF THE STATE OF INDIANA:

SECTION 1. As used in this act:

(1) the term "person" shall mean any individual, partnership, association, corporation, business trust, joint stock company or unincorporated organization;

(2) the term "contract" shall mean any contract either oral or written;

(3) the term "tort" shall mean any injury to person or property inflicted otherwise than by mere breach of contract; and

(4) the term "date of substantial completion" shall mean the date upon which construction of an improvement to real property is sufficiently completed, in accordance with a contract of construction, as may be modified by any alteration or amendment agreed to by the parties to the contract, so that the owner of the real property upon which the improvement is constructed can occupy and use the premises, or the specified area of the premises, in the manner contemplated by the terms of the contract.

SECTION 2. No action in contract or tort to recover damages:

(a) for any deficiency, or alleged deficiency, in the design, planning, professional inspection or observation of construction of an improvement to real property, or

(b) for an injury to property, either real or personal, arising out of any such deficiency, or

(d) for injury to the person, or for wrongful death, arising out of any such deficiency, shall be brought against any person performing or furnishing the design, planning, professional inspection or observation of construction of an improvement to real property, more than four years after the date of substantial completion of such improvement.

SECTION 3. Notwithstanding the provisions of section 1 of this act, in the event of an injury to person, or of an injury to person causing wrongful death, which injury occurred during the fourth year after substantial completion of an improvement to real property, an action in tort to recover damages for such injury to person or wrongful death may be brought within one year after the date on which such injury occurred, irrespective of the date of death, but in no event may such an action be brought more than five years after the substantial completion of construction of such an improvement.

SECTION 4. No provision in this act shall be construed as extending the period prescribed by the laws of this state for the bringing of any civil action.

SECTION 5. The limitation prescribed by this act shall not be asserted by way of defense by any person in actual possession or the control of real property, either as owner, tenant or otherwise, upon which an improvement has been made at the time any such deficiency in such improvement constitutes the proximate cause of the injury or wrongful death for which it is proposed to bring an action.

SECTION 6. The limitation prescribed by this act shall not apply to any person furnishing the design or plans for the construction of any improvement to real property unless such person is a practicing professional engineer, or land surveyor, and is duly registered by the Indiana State Board of Registration for Professional Engineers and Land Surveyors, or is a practicing architect and is registered as such by the Indiana State Board of Registration for Architects.

